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Mr. Carrere, Mr. Olmsted and I are here to advocate. The principles of city planning are based upon common sense and upon a study of the traffic conditions and real estate values. Considerations of beauty come later." Subsequently, however, he declared beauty to be a commercial asset. "Civic Art pays and pays well, not alone in making healthier and better citizens, but in absolute dollars and cents." Chester in England was cited as an example of this—a city made prosperous by the fact that its beauty had become known. Paris was naturally given as an example and so also were Cleveland and Grand Rapids in America, the movements in both of these newer cities toward the establishment of a high standard of civic art being briefly reviewed. Mr. Carrere's address, which is also given in full, was more specific, being chiefly explanatory of the proposed Baltimore plan, but likewise suggestive and significant. The discussion which followed, in which Mr. Marburg, president, and Mr. Pennington, secretary, of the Municipal Art Society took part is also illuminating. Certain maps are reproduced as illustrations together with the prospective in color of the proposed Civic Center and boulevard. In every respect this "Partial Report" is admirably set forth and no less interesting in substance than form.

INTERNATIONAL  
EXPOSITION AT  
BUENOS AIRES

The United States section of the Exposicion de Arts del Centenario, in Buenos Aires, Argentine Republic, opened with a reception and private view on July 11th, and closed on September 1st. It occupied two of the largest galleries in the center of the building and comprised 120 paintings, representing 117 painters, and 41 bronzes, representing 21 sculptors. The largest sections of the exposition were the French and Italian sections, in which most of the leading artists of these countries were represented. Other countries exhibiting were Spain, which gave one entire gallery to the painter Zuloaga;

Germany, Holland, Great Britain, Sweden, Belgium, Uruguay, Chile, and Argentine Republic. There was also a general international section the feature of which was a group of ultra-modern and very colorful paintings by the Spaniard Anglada. Much interest was shown in the American section and official appreciation was testified by the award, by the international jury, of two Grand Prizes, eleven gold, twenty-three silver, eighteen bronze medals and four honorable mentions to American artists. The grand prizes were awarded to Charles Grafly and William M. Chase.

TOWN  
PLANNING  
CONFERENCE

The International Town  
Planning Conference  
held in London, Eng-  
land, from October

10th to 16th was the most important meeting for the discussion and interchange of ideas on this subject which has yet been held. The galleries of Burlington House were given for the exhibition of drawings and models bearing upon this most important topic. Thirty-two of the great water color drawings made by Guérin, Campbell and others, illustrating the future development of Washington City, were sent to this exhibition as well as a collection of seventeen drawings of the proposed improvements in New York, including the remarkable drawings by Burdette Long, together with illustrations of the proposed development of Saint Paul, Minnesota, and of the great Chicago scheme. This exhibition should give the old world an inkling toward what ideals America is striving. The papers presented at this conference were arranged in five groups, the first having to do with cities of the past, the second with cities of the present, the third with city development and extension, the fourth with cities of the future, and the fifth with special subjects. Two Americans were among the speakers, Charles Mulford Robinson, of Rochester, who presented a paper on Cities of the Present, and Daniel H. Burnham, of Chicago, who dealt with Cities of the Future. It is interesting to know that the proceed-

ings of the conference are to be published.

BUFFALO-  
ST. LOUIS  
EXHIBITIONS

The Albright Gallery, Buffalo, and the St. Louis City Museum have recently exchanged exhibitions. The exhibition of oil paintings which has been in Buffalo all summer is now on view in St. Louis and the exhibition of water colors shown at St. Louis is now in Buffalo. A large portion of the later exhibition consists of pictures selected from the American Water Color Society's annual exhibition held in New York city last spring. The collection has, however, been greatly augmented by numerous works secured directly from the artists' studios. Supplementing the exhibition is a special collection of water colors and pastels by Alexander Robinson and a group of sixteen drawings by Rodin. These drawings were lent by various owners and are found of unusual significance and note. In the catalogue of the exhibition they are most appreciatively described.

## IN THE MAGAZINES

An astonishingly large number of Rembrandts owned in America are listed in the October *Century* by Louis A. Holman, who contributes an interesting, short, article on the subject. "There are on this side of the Atlantic," Mr. Holman says, "no fewer than eighty-eight oil paintings, besides some small sketches, by Rembrandt. This means that we have double the number left in Holland, with a score to spare, and two dozen more than all in Austria, Belgium, Denmark, Italy, Roumania, Spain, and Sweden. Indeed, there are only two countries that possess more: Great Britain, which has 165, and Germany, which has 120." The same issue of the *Century* gives a brief description of the *Pioneers' Monument*, designed and modeled by Frederick MacMonnies, for Denver, and reproduces photographs of the statue of Kit Carson and of three of the subsidiary groups. The *Scribner's*

devotes its "Field of Art" to a description, by Mary Denver Hoffman, of "The Most Beautiful Book in the World," which is "The Book of Kells, or Gospel of Columcille," to be seen at Trinity College, Dublin. *Everybody's Magazine* has, as a frontispiece, a reproduction in color, admirably printed, of Franz Hals' "Portrait of a Woman," which is owned by the Metropolitan Museum, the subject of a series of "Little Talk on Pictures," by Sir Caspar Purdon Clarke, late director. The American section of the *International Studio* is largely given over to architectural subjects, the new Pennsylvania Station in New York being described by Montgomery Schuyler, the New York Public Library profusely illustrated, and the value of hollow tiles as construction for country houses being set forth both by text and picture. In the English section the leading article is on Alfred Philippe Roll. The October *Architectural Record* is the "Country House Number," and shows, among other things, a collection of well-designed and inexpensive suburban dwellings. In the *School Arts Book* of recent issue twenty and more good reasons are given, by Henry Turner Bailey, why children should be taught drawing. These reasons were secured from those who have had special experience in teaching children, and should prove convincing. The opening article in *Handicraft*, by Lockwood de Forest, is on wood carving in India. In 1881 Mr. de Forest established a work shop in Bombay, under the direction of a native carpenter, for the purpose of securing copies of the ancient carvings in that city. In this shop, for a period now covering 30 years, remarkable work has been produced.

## BOOK REVIEWS

DESIGN IN THEORY AND PRACTICE, BY ERNEST A. BATCHELDER. The Macmillan Company, New York, Publishers. Price \$1.75 net.

This book deals with design in a broad and comprehensive manner. It is a practical treatise, but at the same time one which takes into account the influences